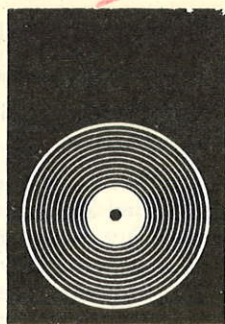


Featuring:

A QUARTER CENTURY  
of  
JAZZ DISCOGRAPHY

by Paul B. Sheatsley



THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 58

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THE

**DIRECTORY**

OF

RECORDED

JAZZ AND SWING MUSIC

VOLUME TWO  
(C D)

Compiled by

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ALBERT J. MCCARTHY

**CHARLES DELAUNAY**

**NEW HOT**

**DISCOGRAPHY**

The Standard Directory of Recorded Jazz  
Edited by Walter E. Schaap & George Avakian

**JAZZ RECORDS**

**JAZZ RECORDS**

**1942-1962**

**A - Z**

*vol. 6: O-R*

*a*

*discography  
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GENE SEDRIC - ISSUE NO.55 - Would you check page 4, the photo of Gene with  
Charlie Creath in particular. The good Zutty Singleton informs us that  
the pianist is MARCELLA KYLE and the trombonist is one GRANT COOPER.  
Also check the Wooding band photo (Copenhagen). The trumpet player is  
Maceo EDWARDS not Maceo WHITE.

DOLLY KAY - ISSUE NO.56, page 8 - Researcher Al Kuechle tells us that he  
thinks JOSEPHINE HILLER on CAMEO Records is really Dolly Kay.

ERNEST THOMPSON DISCOG - ISSUE NO.56 - Researcher BOB HEALY adds the  
following: "FOLLOWING TITLES ALL RELEASED ON HARMONY LABEL AS BY  
ERNEST THOMPSON USING ALIAS OF ERNEST JOHNSON" (ed. Catalog number  
appears in brackets following titles):  
MISSISSIPPI SAWYER(5099); ARE YOU FROM DIXIE(5120); LITTLE BROWN JUG(5122)  
HOW ARE YOU GOIN' TO WET YOUR WHISTLE(5122); RED WING(5123); SNOW DEAR  
(5123); THE WRECK OF THE SO. OLD '97(5120); LIGHTNING EXPRESS(5121);  
JESSE JAMES(5121); WEeping WILLOW TREE(5130); LITTLE ROSEWOOD CASKEY  
(5124); THE OLD TIME RELIGION(5149); I'M GOING DOWN TO JORDAN(5149);  
SYLVESTER JOHNSON LEE(5130); AT A GEORGIA CAMPMEETING and SILLY BILL  
(5131) as by ERNEST AND NELLIE JOHNSON; UNDERNEATH THE SO. MOON(5135);  
YOU'RE AS WELCOME AS FLOWER IN MAY(5134); IN THE SHADOW OF THE PINE  
(CONTINUED ON PAGE 10)

## A QUARTER CENTURY OF JAZZ DISCOGRAPHY

by Paul B. Sheatsley

The author gratefully acknowledges the comments of  
Anthony Rotante and Derek Collier on an early draft of  
this article. But all opinions expressed and all errors  
noted are completely the author's responsibility.

Recorded jazz is beginning to have a venerable history. Even if we disregard the birth date imputed to it by Brian Rust in his "Jazz Records, 1897-1931" and move up the starting point by twenty years to the first records by the Original Dixieland Jazz Band in 1917, it is clear that discographers will very soon have a full half century of jazz records to enumerate, document and explore. More than 25 years have now passed since Charles Delaunay published his first "Hot Discography", and although jazz had already moved deep into the Swing Era by that time, it is hard to realize that the period covered in that pioneering effort now represents considerably less than half of recorded jazz history and an even smaller fraction of the total record output.

Though the very word "discography" was coined by Delaunay, the famous Frenchman was actually preceded in the field by a singularly forgotten work which was no less a research accomplishment for its time. This was "Rhythm on Record," by Hilton R. Schleman, sub-titled "A Who's Who and Register of Recorded Dance Music, 1906-1936" and published in England by Melody Maker early in 1936. A few months later in that same year came the first edition of Delaunay and it is interesting to compare these two pioneer compilations, in the light of later developments in the discographical field.

Schleman is largely forgotten now, his own work a collector's item; but his approach had much to recommend it. The listings, for one thing, were arranged alphabetically by artist, from Aaronson's Commanders to Zutty (Singleton)'s Band. Although Schleman did not exclude blues artists such as Lizzie Miles, Bobby Leecan, Sylvester Weaver and Victoria Spivey (all of whom were listed only later, partially, or not at all by Delaunay), the sub-title of his work accurately describes his interest in detailing recorded dance music. Thus, he includes, along with various "hot" artists whom we are now accustomed to find in jazz discographies, the full output of such as Jack Hylton, Ben Bernie, Isham Jones, Leo Reisman, George Olsen and other popular dance leaders of the day -- including many British and American pop artists whom most of us would now find of utterly no interest but who, it should be noted, are still of important historical value. Additionally, Schleman planned and described his volume as a "Who's Who", as well as a register. Before the discographical listings of each artist, there is a short biography ranging from "No details are available concerning this American combination" to many paragraphs of detailed information about the origin, personnel and engagements of the group. In these biographical sketches, Schleman foreshadowed Leonard Feather's "Encyclopedia of Jazz" and the Panassie-Gautier "Guide to Jazz."

In terms of discographical detail, Schleman is sadly wanting by present standards. His personnels and recording dates are for the most part collective ones and the tune titles are listed, not chronologically, but alphabetically by record label, with the catalog number following each. Thus, a series of collective personnels are given for Fletcher Henderson's orchestra, for example, each listing followed by the titles issued on English Brunswick, in alphabetical order, then those on Parlophone, Columbia, HMV, Victor, etc. Schleman was also uncritical of factual information reaching him, and his book contains numerous major errors: Boots and His Buddies "is said to be a contingent from Bennie Moten's Orchestra," "During the past few months" Sam (Morgan) has been directing an eleven-piece combination at the Holland Inn, Toronto, Canada," etc. Schleman was outside the mainstream of hot record research and his work never inspired the field as Delaunay's did; but it is interesting to speculate on the progress of discography if his principles of all-inclusiveness and biographical data had prevailed. Beyond its nostalgic interest, "Rhythm on Record" even today provides probably the best single source of information about the personnels, recordings and bookings of the popular dance group of the Twenties.

Delaunay's approach, of course, was entirely different. As his title indicates, he was interested in hot discography and he drew a sharp line between "le jazz hot" and commercial or dance music. Furthermore, he followed Panassie's classic view of the development of jazz -- from the New Orleans pioneers up the river to Chicago, thence to New York, culminating in the large and small hot Negro bands of the Thirties, with their white imitators -- and his discography was deliberately ordered to show this development. Instead of listing the artists alphabetically, Delaunay adopted a historical approach, starting his book with King Oliver, the Original Dixieland Jazz Band and the New Orleans Rhythm Kings; then proceeding to discographies of "The Great Soloists" (Armstrong, Dodds, Ladnier, etc.), "The Great Blues Singers" (Bessie Smith and Ma Rainey), the pioneer large orchestras (Henderson, McKinney, Ellington); thence to Bix, the Chicagoans, the Nichols-Mole-Lang-Venuti combinations, Goodman-Teagarden and the Dorsey's and finally a miscellaneous selection of studio groups ordered alphabetically by artist. As we shall see, this selective and doctrinaire approach was to have serious disadvantages. But despite Schleman's precedence chronologically and despite the weaknesses in his own approach, Charles Delaunay is the undoubted father of discography as we know it today. He it was who first saw and utilized the importance of master numbers and who from the beginning aimed toward the ideal of listing each artist's work in matrix number order, with full personnels and recording date for each session. The 1936 edition was severely limited in this respect, but successive revisions in 1938, 1943 and especially in 1948 came closer and closer to the ultimate goal as new knowledge became available.

Though the postwar edition was greatly expanded and the claim made that "This new work lists nearly all discovered recordings," Delaunay's approach still remained quite selective. In this 1948 edition, post-1930 artists are grouped alphabetically without regard to style, but the first half of the book still follows the historical, chronological approach. As Delaunay said in his foreword, "Some readers might prefer, for their own convenience, a strictly alphabetical order. But that would destroy the historical aim of this work, which is a simple enumeration of recordings into a fascinating account of the evolution of an art form." It is true that Delaunay's selective emphasis on the major figures of early jazz history, and his grouping of records into "Chicago", "New York" and other such sections, added glamor to the listings and did give us a coherent if somewhat oversimplified picture of jazz development. But it is also true that this approach produced some notable omissions and distortions. For example, all of the records on which each major artist appeared are listed under his name, even when he was merely a sideman or accompanist to others. Clarence Williams was not given a separate listing.

In consequence, the only Clarence Williams records to be found in "New Hot Discography" (1948) are those included under Oliver, Bechet and Armstrong. The only Whiteman sides are those which feature Bix or Teagarden; the only blues singers (aside from Bessie Smith and Ma Rainey) are those accompanied by Ladnier, Henderson, Armstrong or some other star who has his own listing; and the only jug or skiffle records are the Dixieland Jug Blowers sides featuring Johnny Dodds.

For a decade or more, Delaunay was the basic jazz discography and his influence was pervasive. I must confess that I myself accepted his listings completely uncritically in those days. Jelly Roll Morton, for example, was not listed at all in the first edition (though Schleman had a remarkably complete "register", plus a picture); and I was so utterly under Delaunay's spell that I passed up innumerable Red Hot Peppers on the assumption that if they were not listed in the "Hot Discography", they must be "corn." The same with Fess Williams, Tiny Parham, Memphis Jug Band, Tony Parenti, Clara Smith, Blind Lemon Jefferson, and almost every other blues singer (and gospel group) on Bluebird, Vocalion, Okeh, Columbia and Paramount. Although there were many other collectors more discerning than I around at the time, I do not believe my experience was unusual. Anthony Rotante tells me that when Sam Goody ran a hot record shop in downtown New York in the late Thirties, his "scouts" were armed with a copy of Delaunay and told to pick up everything listed and ignore everything omitted. An analysis of auction prices would, I believe, confirm the point. An Armstrong Okeh or Henderson Columbia in average used condition will bring maybe \$2 in a current auction, while a Blind Blake or Alice Moore may go for \$10. In 1940, the ratio would have been reversed. While to some extent the change reflects the relative



availability of reissues and changing tastes among collectors, one could reasonably argue that the authority of Delaunay, during the 1936-1946 period, contributed greatly to the value or lack of value attributed to any given jazz record.

It was Orin Blackstone in New Orleans in the years 1945-1948 who, almost single-handed, managed to complete the first attempt at a definitive listing of all records of jazz or blues interest. Blackstone's 4-part "Index to Jazz" was ordered from "A" to "Z" and, as explained in his foreword, "Because it was conceived as an index, this list follows a rigid alphabetical arrangement according to the artists' names under which the records were originally issued." From now on, all Clarence Williams records could be found under his own name, whether they included Louis, Bechet, Oliver or "personnel unknown."

Blackstone set another important standard when he stated explicitly: "It is not the purpose of this index to evaluate in any way the records listed except that they be of interest to the jazz collector." Thus, he attempted to list all Whiteman records, whether Bix was on them or not, on the assumption that many collectors were interested in these and that it was not for Orin Blackstone to decide whether each was worth listing or not. For the same reason, he listed all known output of such groups as Six Black Diamonds and Broadway Broadcasters, since some contained hot work, personnel were uncertain, and the records were of interest to collectors. And it was Blackstone who for the first time listed hundreds of the more obscure blues items which failed to boast a Ladnier, Dodds or Henderson among the accompanying personnel.

Blackstone's final contribution was his magnificent system of cross-referencing. Delaunay (and Schleman, too, for that matter) had a splendid index at the back of his book; but to find all of Jimmy Dorsey's records, for instance, you were referred to forty different page numbers and then left to hunt. Blackstone, on the other hand, when he came to Jimmy Dorsey, said "See also:" and thereupon listed all the different groups Dorsey recorded with and the specific record numbers on which his work might be found. Even musicians like Sidney Arodin and Happy Caldwell, who never received artist credit on any record, are listed by Blackstone, with reference to all records on which they were known to appear.

One deficiency in Blackstone's work was his ordering of each artist's product by catalog number rather than matrix number. This does not matter too much in most cases, because the importance of the original Index lies in the bare listings rather than in the richness of its discographical detail. Dates, personnel, master numbers and even instrumentation were often lacking, since Blackstone often had to rely solely on old catalogs, and no other information was available at the time. But where fuller details were known and sides from two different sessions were coupled, the ordering by release number resulted in awkward parenthetical notes to see some other date for the personnel on one of the sides.

The first edition of the Index was clearly announced as a trial run, and a second edition was promised at an early date. Sure enough, only a year after the original Part 4 appeared, Part 1 of a new loose-leaf edition was mailed to subscribers. It was an impressive job. The original Part 1 had been published in 1945; the new edition of "A" to "E" included all records issued during the intervening four years. Major artists were now ordered by matrix number, innumerable discographical details had been filled in, the beautiful system of cross-referencing was continued, and the same high standards maintained. If Blackstone had been permitted but three more years of productive effort on the revised "Index to Jazz," it is probable that his work would have become the standard reference for jazz discography up to the year 1950. Alas, it was not to be. Personal affairs forced his retirement from the field at this point, and never again was it to be possible for one man to capture and publish the entire jazz catalog.

But England, the home of Schleman, had again picked up the discographical torch. Soon after Delaunay's 1948 edition was published, and almost concurrently with the revision of Blackstone's Part 1, appeared Volume 1 of "Jazz Directory," compiled by Dave Carey, Albert McCarthy and Ralph Venables, a trio whose qualifications for the task were impeccable. Like Blackstone, the Directory disclaimed a selective approach: "We have admitted, on the one hand, Negro spiritual, gospel and race recordings (of obvious historical and sociological importance) and, on the other, an extremely liberal presentation of swing, jive and be-hop, in order to reflect adequately the

complete picture... The non-inclusion of authentic calypso and hill-billy artists is regrettable... but insufficient research into their respective spheres has made it impossible to assess values at this time." However: "Commercial renderings have been included only where the prestige of the artist merits so doing or because soloists of value are featured. It seems certain that none would wish us to put in countless quasi-hot recordings by sundry aggregations having no bearing on the subject."

A comparison between the first volume of the Directory (covering letters "A-B") and the first volume of Blackstone's revised Index leaves little to choose between them. Each has a few artists, issues, dates or master numbers which the other lacks, but they are remarkably similar -- indeed, suspiciously so in at least one instance. (Both give Bud "Washington" instead of Bud Johnson as Louis' tenor man on the Victor sides!) The Directory is far better produced, neatly printed with lots of white space. The Index was photo-offset, mostly in double-column format, and presented a cluttered appearance. The loose-leaf idea, so often recommended for discographies, proved impractical (at least in my experience), since the pages gradually fell off like leaves as the volume received more and more handling.

But on the whole I think I prefer Blackstone, for three reasons. First, he listed artists under their own names. When you look up the Barrelhouse Five in the Index, there they are. When you look them up in the Directory, you are referred (and incorrectly, it now seems) to Jimmy Blythe. Second, the Directory provides little or no cross-referencing. The Index, on the other hand, continued to list all other records on which major artists appear. Third, and most important, Blackstone continued to strive toward completeness. (It's evident that his heart wasn't in Jimmy or Tommy Dorsey, whose later big band releases are crammed into triple-column without master numbers but, by golly, they're listed!) The Directory, on the other hand, makes a lot of value judgments which I don't like.

Under "Aaronson's Commanders", for example, it says: "Commercial band recording for Victor-HMV during 1926-1929... In the earlier recordings Mickey Bloom is featured (tpt) and later the band accompanied Bing Crosby on a number of titles." No listings are given. Now I have no consuming interest in Aaronson's Commanders, but if they are worthy of mention at all, a discography should list them -- which is exactly what Blackstone does. He gives the sides and at least partial personnel for those on which Bloom and Crosby appear, and he does not categorize them as "Commercial" -- a judgment which the Directory could fairly make about many of the records it does list. Chick Bullock is another example. The compilers of the Directory candidly admit that "A selection has been made to include only the best titles from Bullock's comparatively large output, although many others have slight jazz tendencies." They thereupon list some 36 sides under Bullock's name, with at least partial or suggested personnel. The Index, in contrast, lists some 250 Bullock sides, many of which in my opinion are "better" than the Directory's selected titles. If a jazz discography is to be a truly useful reference source, this sort of thing becomes important. A researcher working on Bunny Berigan, for example, would find the Directory of little use because it does not show all of the Bullock sides, on some of which Berigan appeared. With Blackstone, however, they're all there and the Berigan fan can check them out.

As "C-D" and subsequent volumes of the Directory appeared, however, this discography soon became indispensable. By mid-1951 it had progressed almost through the letter "G" and by the following winter through "I". By that time the basic Delaunay was quite limited and out of date, and the Directory was far superior to Blackstone's original edition in its wealth of discographical detail. But then troubles began to mount. There was a three-year lapse before Volume 5 ("J-K") appeared in 1955; two more years passed before Volume 6 (Kirkeby through Longshaw) -- and that was it. The exceedingly high cost of publication in such an attractive format and, perhaps even more formidably, the rising flood of new jazz labels and the bewildering outpour of jazz and blues material on LP and 45's had forced a halt.

In my own view, the publishers of the Directory erred in not cutting off at 1948, say, and getting out everything they had up to that date as quickly as they could. We would then have had, perhaps by 1952 or even earlier, a complete general discography covering all artists from "A" to "Z" for the first thirty years of jazz recording. But the

#### A QUARTER CENTURY OF JAZZ DISCOGRAPHY

task of coping with the mushrooming jazz, blues and gospel catalog was bound to be self-defeating. It is not unlikely that the volume of jazz releases issued in the single decade 1945-1955 equaled the total output of the three preceding decades, and the present decade bids fair even to surpass that total. Be that as it may, we were left in 1957 with the Directory for artists "A" through "L" (up to varying dates); with the Index covering the whole alphabet, but only up to 1948 or earlier, and often with only the barest listings; and with Delaunay, who in some cases had later and fuller information than Blackstone about artists not covered by the Directory. We had these, but the old dream of a definitive, all-inclusive discography, updated by annual or decennial supplements, seemed dead.

Not that discography had come to a halt. Indeed, the "bio-discography" of King Oliver by Brian Rust and Walter Allen (1955) set a new standard for the art. And there were many specialized discographies, such as those of "The Fabulous Fives" and of jazz records issued in Germany, by Horst Lange; of such major artists as Armstrong, Morton, Holiday, Parker, et al., published by Jepsen in Denmark; the Goodman book by Connor and the Teagarden opus by Waters; the work of Kendziora and Armagnac on the small labels of the Twenties, culminating in the detailed Perfect catalog recently published in RECORD RESEARCH; and the many discographies of jazz and blues artists which appeared in such specialized periodicals as DISCOPHILE, JAZZ STATISTICS, MATRIX, and others.

Two efforts of the Fifties deserve special mention. One was a sixth edition of Delaunay, with the collaboration of Kurt Mohr, which was published in France in 1951-1952 under the title, "Hot Discographie Encyclopedique." This was noteworthy because it marked a radical change in Delaunay's approach. He announces in his foreword that "This new discography, in contrast to preceding editions, will be issued in several volumes... This splitting into parts has obliged us to abandon the procedure followed in previous discographies of arrangement in sections according to affinities in style, and to adopt a strictly alphabetical classification..." and he adds, "The object of a discography is to try to cover the entire output of recordings by the musicians and orchestras, without regard to the value of the recordings. A work such as this must therefore include a considerable number of discs which do not merit acquisition by collectors, but which must appear in the listing..." Three volumes of "Hot Discographie Encyclopedique" appeared, bringing it alphabetically as far as Neil Hefti, but at that point publication ceased. The work was lagging behind and less complete than "Jazz Directory" and undoubtedly failed to sell for that reason. Two notable features of "Hot Discographie Encyclopedique," however, not present in the Directory, were a listing after each artist of other groups he recorded with (though not, as in Blackstone, showing the actual record numbers) and a paragraph or two of biographical data about each artist, which brings us right back to Schleman's form of presentation 15 years earlier!

The other notable discographical effort of these years was the publication in 1960 of "Jazz Discography 1958" by Albert J. McCarthy. The purpose of this beautifully printed (by Cassell, publishers of the Directory) 271-page book was clearly stated by McCarthy in his introduction: "For some time it has been obvious to all engaged in discographical research in the jazz field that the sheer volume of new issues is making the task of compiling a complete work like Jazz Directory almost impossible. It is essential to document the new issues as they appear, or within a reasonable time of their release, or else one will forever be bogged down in the task of filing comparatively recent additions to the list." McCarthy attempted to list all items issued (including reissues) during the calendar year 1958, and he explicitly stated his intentions to compile future volumes on an annual basis. The fact that all of the listings are LP's (with special notes where particular tracts were issued on singles) indicates not only the revolution which had overtaken the jazz recording business, but also the abysmal lack of information concerning the many hundreds of single records of jazz and blues interest which were issued on 45's by scores of small labels in the U.S. and elsewhere. The size of this 1958 volume, in spite of its omissions, further illustrates the dimensions of the discographical task in 1960 as compared with 1945. One hundred sixty-five pages are devoted to listings of new American releases during this one year. Twenty-two pages of listings are taken up with LP reissues in the U.S. alone, and these show first the titles and average only about four lines apiece. Seventy-four additional pages list the new releases appearing

in 16 foreign countries during this year, including not only Western Europe and the Commonwealth but even Poland and Japan. The sheer magnitude of the task and the cost of publication apparently insured that the 1958 issue was the first and last of its kind.

But it was yet another Englishman, Brian Rust, who not only refused to give up on the idea of a single encyclopedic jazz discography, but who also had the wisdom to set for himself a limited but attainable objective. Rust has little or no interest in post-1940 jazz, but he is one of the most knowledgeable men in the world concerning recordings before that time and he had a dogged determination to get it all into print. His "Jazz Records, A-Z, 1897-1931," published in loose-leaf in 1961 and revised in hard cover last year, is now the basic jazz discography for those years. Gaps and errors it no doubt contains in plenty, but it is impossible to imagine any new and independent effort to document the entire range of pre-1932 jazz recordings. We now have Rust and, even with no further revisions, his volume is a "must" for any collector.

The hard-cover edition includes 736 pages of detailed listings, each page typed by Rust himself. The volume is again selective, though less so than the Directory. (I note that Rust lists no fewer than 45 sides by Aaronson's Commanders, including rejected titles!) And we are back again with a separate 58-page index of artists compiled by Richard Grandorge, instead of Blackstone's specific citations for each major artist. But these are perhaps quibbles. The Barrelhouse Five, for example, is listed under that name; Rust deals admirably with The Dixie Daisies and all those other problem-creating pseudonyms on the small labels of the Twenties; and I guess we don't really need listings of ALL the sides turned out by Lanin, Selvin and Reser -- much as some of us discographical purists would like to have them.

As the title indicates, the Rust volume carries the good word (or, as Peter Russell has it, the good noise) through the year 1931. There will be many perhaps who will complain that this break is arbitrary and that artists whose recorded work spans both sides of that magic year should not have their discographies broken. But, given the empirical fact that it is impossible to have a complete discography which is constantly up to date, the cut-off point has to come somewhere, and Rust has some good arguments for 1931. Furthermore, those artists who recorded most of their work before 1931 but who made some sides thereafter (such as Celestin and Morton) are listed completely. And finally, the relatively few artists whose listings do have to be "broken" are mainly those of some magnitude -- such as Armstrong, Ellington and Goodman -- for whom complete discographical information is usually available elsewhere.

It should be pointed out that the hard-cover edition of "Jazz Records, A-Z, 1897-1931" covers only instrumental jazz. A separate volume covering blues singers and gospel groups through the year 1942, compiled by Bob Dixon and John Godrich, is expected to be published by Rust this year; and the whole of jazz discography up to 1942 will be completed by Volume 2 of Rust's basic work, which will cover instrumental jazz from 1932 to 1942.

And now, lo and behold, we have the prospect of an equally thorough documentation of jazz and blues recordings during the most recent twenty years! Jorgen Grunnet Jepsen of Copenhagen, Denmark, has undertaken this monumental task and all of us owe him our thanks and, more important, our support. Jepsen has organized his self-imposed assignment with intelligence and skill. His work is planned for eight volumes, and in view of the pressing need for listing artists in the "M-Z" half of the alphabet (for which we are still dependent upon the 15-year-old efforts of Delaunay and Blackstone), he is starting with "M-N", will continue through "Z", and then go back and update the letters "A-L." The first fruits of this work ("Jazz Records, 1942-1962, Vol. 5, M-N") are now at hand -- 379 pages, from Willie Mabon to Allen Nurse's Blues Band.

The magnitude of Jepsen's undertaking is immediately apparent. If we multiply these 379 pages by the eight volumes contemplated, it would seem that 3,000 pages will be necessary to list the output of these twenty years. (Compare the 433 pages in Blackstone's original Index, or the 1,122 pages of the Directory through "L" -- both covering at least a 30-year period.) Other statistics are equally instructive. In this first volume, Jepsen lists records by 450 different artists. Again, if we multiply by eight and if the same general ratio holds, we find that "Jazz Records, 1942-1962" will, upon its completion, have pro-



vided discographical information about more than 3,500 jazz performers who have made records over their own name during this 20-year span. And, incidentally, I counted reference to no fewer than 400 different record LABELS in this first volume of Jepsen's!

And, with all this, Jepsen is still selective in the sense that he has specifically excluded gospel records, vocal R&B records, and "semi-jazz recordings by vocalists and orchestras." But, within these self-imposed limitations, he has followed the Blackstone tradition and listed everything, whether he thinks it's any good or not. And this is quite an achievement in the Sixties, even more than it was in the Forties, for jazz has maddeningly failed to follow any "mainstream." It has headed off (and back, and out) in all directions, and it has raised its head in some strange places.

As one justification for cutting off at 1931 or 1942, Rust strongly implies that people interested in "modern" will have no use for a discography of traditional or classic jazz, and that those with a serious interest in the pre-1940 music are not likely to buy a book which lists the alternate takes of John Coltrane. Jepsen could have limited his work to artists of a particular type but, wisely, I think, he did not. He gives us all known details about the recorded work of Mingus, MJQ, Monk and Mulligan; Mannone, McPartland, Matlock and Nichols; Muddy Waters, Brownie McGhee, Memphis Minnie and Memphis Slim; Big Jay McNeely, Roy Milton, Jimmy McCracklin and Jack McVey.

I happen to like Monk and Mannone and Muddy Waters; but Mingus, Memphis Slim and McNeely leave me cold. Probably other people have equally strange tastes. Indeed, maybe we ought to start listing some of the jazz-tinged country and western, bluegrass, Latin-American and zydeco or cajun music. How many Goodman fans discovered New Orleans through Delaunay? How many New Orleans and Chicago fans discovered the country blues through the listings in Blackstone? Jepsen, too, teaches us that jazz has many faces.

This review of jazz discography over a quarter century or more has perhaps pointed up a few basic principles on which there is a fair amount of agreement. First, the stubborn refusal of the idea of a general discography to die -- in spite of the sad examples of Blackstone, the Directory, and Delaunay's final effort -- testifies to the need for this kind of volume. Specialized or single-artist discographies are useful, but they do not meet the demand for a general all-purpose listing. Ideally, I suppose, we would have the jazz record equivalent of Scott's Standard Postage Stamp Catalogue, which lists every stamp ever issued by every country in the world and which appears in a new edition each year, updated with all new issues and with revisions of older data in the light of new knowledge. Philately, however, is a much more widespread hobby than is discophily, and for the foreseeable future, it seems unlikely that there will be sufficient manpower or affluence to support this type of endeavor in our field. The alternative -- and it is not a bad one -- is to support the Rust publications for the pre-1942 listings and to do all in our power to encourage Jepsen to bring his data through 1962.

A second basic principle which seems well established is the alphabetical ordering of the general discography, according to the artist or group under whose name the record was first issued -- this in contrast to Delaunay's first didactic approach. A third principle, first established by Delaunay and followed by all of his successors, is the listing of each artist's work in chronological order, with the personnel and recording date for each session and the record issues on which each title (and each master or take) appeared. Arrangers and vocalists should be credited and, where appropriate, soloists should be identified. Dubbed reissues should be indicated as such. The matter of release numbers is no small problem in itself. McCarthy in his "Jazz Discography 1958" complained that he had at least four issue numbers for almost every LP --- U.S. and British, monaural and stereo. Some jazz standards have been issued and reissued all over the world, year after year, so that a simple listing of these in all their variety (78, 45, LP, monaural, stereo, country of origin) could well consume half a page.

A fourth basic principle which seems generally accepted is that of completeness, as opposed to selectivity. Yet Rust presents selective listings of many marginal groups, and Jepsen omits gospel, vocal R&B and "semi-jazz." We are grateful for what Rust and Jepsen do give us and perhaps it is not their task to go further, but to the extent that their work is selective, it is limited. A great deal of what Rust and Jepsen do list does not sound to me much like jazz and I scorn it. But

jazz music changes and jazz tastes change. Furthermore, as jazz and swing interacted with the pop music of the Twenties and Thirties, so jazz and blues today are drawing from and are simultaneously influencing folk, country, Latin, cajun, gospel, rock 'n' roll, and other musical idioms. Some discographies have referred to or even listed Bob Wills, the Light Crust Doughboys, Machito, Perez Prado, Clifton Chenier and other artists from adjoining fields, but who knows what we're missing by the failure to investigate these areas more thoroughly? I have yet to find any discography, for example, that refers to records made by Ocie Stockard; they have presumably been omitted simply because they were issued on Victor's hillbilly series. But every record I have heard by this group has been excellent jazz, comparable to any of the hot colored orchestras of the Thirties. Some of the abominated vocal groups of today are backed by jazzmen who should no more be excluded from discography than we should have excluded Brunis and Spanier when they played for Ted Lewis. We should not be blinded by Rust or Jepsen, as so many of us once were by Delaunay, so that we ignore anything that is not listed in "the discography."

Such considerations point to what I would urge as a fifth basic principle of jazz discography. And this is a brief biography of the artist or group which would indicate their origin, influences, style and a little of their history. As we have noted, Schleman led the way in this respect and Delaunay introduced this feature into his abortive sixth edition. Such information is especially needed in view of the plethora of recording artists these days. There are literally hundreds of groups whose records have never been played by anyone with serious discographical interest, and who are known to us only as names in catalogues or as artist credits on obscure labels. Jepsen today is undoubtedly pondering whether to include particular artists about whose work he can only guess. How helpful it would be if, in browsing through the discographies of the future, we had some clues as to the background and style of the 3,500 artists we can anticipate in all of Jepsen's volumes. The historian must already be grateful for the information Schleman provided on such groups of the Twenties, even though much of it was sketchy or inaccurate as to details.

Finally, there is the matter of support for all this. If discography is really to keep up with the present-day record scene, at the same time expanding along the lines suggested, it is obvious that the number of both researchers and supporters must be multiplied. The field can no longer be covered by a handful of dedicated scholars, and the mass of data is now so huge that publication expenses can no longer be met by a handful of sales. It is not the purpose of this article to suggest or recommend answers to these problems. I would only point out that jazz discography is a serious science in no way inferior to bibliography or to research activities concerning the history and documentation of painting, theatre, sports, the dance or any other manifestation of our culture. As this review has indicated discography has come a long way since the first efforts of Schleman and Delaunay 25 years or more ago. And as the record collector of the Eighties (and who can now foretell his varied tastes?) seeks guidance in his purchases 25 years from now, the discographers of the Sixties will have furnished him a priceless heritage.

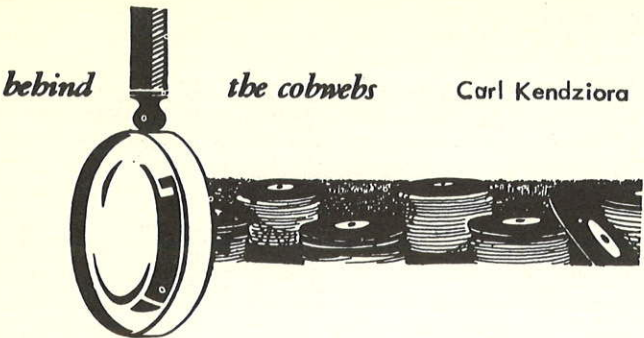
FROM RR4

THE 1948 EDITION OF DELAUNAY'S 'NEW HOT DISCOGRAPHY' HAS BEEN REPRINTED AND IS CURRENTLY AVAILABLE FROM CRITERION PRESS

BRIAN RUST'S HARD COVER VOLUME OF JAZZ RECORDS A-Z 1897 - 1931 (INSTRUMENTAL JAZZ) AS IS HIS LOOSELEAF EDITION HAS BEEN SOLD OUT. SOME COPIES MAY BE AVAILABLE THROUGH AGENCIES.

JEPSEN'S POST - 1942 WORK IS NOW 2 VOLUMES LARGE : FROM M - N, AND O - P, - AND CAN BE OBTAINED FROM NORDISK TIDSSKRIFT FORLAG A/S, ROLFSVEJ 2, COPENHAGEN F DENMARK.

ALL OTHER DISCOGRAPHICAL WORKS LISTED HEREIN ARE IN THE REALM OF COLLECTOR ITEMS AND ARE EXCEEDINGLY DIFFICULT TO OBTAIN. SOME OF THE LAST VOLUMES OF JAZZ DIRECTORY MAY BE AVAILABLE FROM SOME AGENCIES OR BOOK STORES BUT THIS IS REMOTE.



Ajax (again!): Walt Allen has been searching through "Chicago Defender" issues in 1923 and has gotten as far as August 1924. There have been a number of Ajax ads and he has discovered a few details which we did not have in our Ajax listing in the past few issues. Here are the additional details all from "Chicago Defender" advertisements. As an aid to dating the release of Ajax issues, we'll list the catalog numbers of those listed in each ad. Those for which details were not included in our listing we'll list fully here. The ad in the October 20, 1923 issue lists 17001, 17002, 17004 and 17005. The ad in the February 23, 1924 issue lists 17012, 17013, 17014, 17015 and 17016. 17012 is new to us but Walt failed to list details. We await them from him and will list this one in a future column.

April 19, 1924 ad: 17018, 17019, 17020, 17021, 17022, 17023 and 17024. April 26, 1924 ad: same as last, but adds 17007, 17009, 17010, 17011 and 17016. May 17, 1924: 17025, 17026, 17027, 17028, 17030, 17031, 17032, 17033 and 17034. 17028: Lillian Goodner with her Sawin' Trio - Four Flushin' Papa/Gonna Get Somebody's Daddy. 17031: Jack Johnson - Bull Fightin' In Spain/Up In Bear Mountain. These were recorded in Montreal on March 8, 1924 and three takes of each were cut. Depending upon which takes were issued, masters for these titles are: "Bull Fightin' ... "1337, 1338 or 1339/"Up In ... " 1340, 1341 or 1342. 17032: "Tenor" - Silver



Jack Johnson (himself)

Former heavyweight champion of the world gets in the ring again on

## AJAX RACE RECORDS

"Lil' Arthur's" record is a sure fire hit wherever RACE RECORDS are sold. The AJAX list is full of REAL BLUES RECORDS -- Vocal and Instrumental.

For catalogs, particulars and dealers' discounts

## AJAX RECORD COMPANY

110 West Lake Street, Chicago, Ill.

A Rare Ajax Advert from the Talking Machine Weekly

Threads Among The Gold/That Tumble Down Shack In Athlone. No further artist credit is given in the Compo ledgers for these sides; The first is master 406, dated August 8, 1922 and the second is master 409, dated August 9, 1922. 17034: Ruthven McDonald - Onward Christian Soldiers/Sun Of My Soul. According to the Compo ledgers these sides were recorded in Montreal on October 5, 1922 and the masters are 483 and 467, respectively.

May 24, 1924 ad: 17019 and 17035. June 7, 1924 ad: 17036. June 14, 1924 ad: 17037. June 21, 1924 ad: 17038, 17039, 17040, 17041 and 17043. 17039: Hazel Meyers and Sawin' Trio - Papa Don't Ask Mama Where She Was/Porter Grainger, piano - In Harlem's Araby. 17041 is listed exactly as we gave it last time from Perfect 113. 17043: Happy Joe Jenkins, violin - Jig Medley/Reel Medley. This, apparently, is a pseudonym. There are a number of Jig and Reel medleys in the Compo ledgers by various artists and it would appear that we must obtain the masters from an actual copy of the record to be able to determine which these are. July 5, 1924 ad: 17042. July 19, 1924 ad: 17044, 17045, 17046, 17047, 17048 and 17049. July 26, 1924 ad: 17050, 17051, 17052, 17053 and 17054. This is the last ad through August 1924. We will report on further listings in later ads as Walt uncovers them. We are still hopefully awaiting word from John Baker with full details for Ajax 17134. As soon as we get these details we will report on them in the next column.

In the last column we listed various addresses we've seen for Grey Gull and/or Radiex. We overlooked one such address and hasten herewith to remedy that oversight. In ads for Radiex records in the March, April, May and June issues of "Talking Machine World", the following address is given: Radiex Department, 598 Columbia Road, Boston, Mass. Please add this to the list given in our Van Dyke discourse in last issue.



Label of the Month: One of the hardest records to document is the label produced for a store or chain of stores by a regular manufacturer of records. These discs use the trade name of the store for which they are produced and are often made by different manufacturers over a period of time and, hence, come from varied sources. Harmograph, for example, was produced, in turn, by four different manufacturers for the St. Louis hardware company that used the trade name "Harmograph." Thus, we have "Cameo" Harmographs, "Plaza" Harmographs, "Paramount" Harmographs and "Pathe" Harmographs. The chain of stores involved in this case is the Charles Williams Stores, Inc. They secured the rights to the trademark "Resona" (for phonographs only, not records) from the U. S. Patent Office. The trademark was granted to the Charles Williams Stores, Inc., 1 Main Street, Brooklyn, New York and use of the name was claimed since January 1916. Of course this does not indicate when the name was first applied to records.

At this juncture, we know of two different varieties of "Resona" records. One, an extremely scarce version which we shall use in this department at some future date, was produced by BD&M and used their familiar 11000 catalog series. The other, while nowhere near as plentiful as such as Perfect, Cameo, Banner, Emerson, etc., can by no means be called rare. Our research group has noted them by the scores. It is this version, which stems from the Federal label, which is our subject here. Our illustration is Resona 75313. Full data for this disc follows: Resona 75313 - A. wh: 3-2096 wt: 5313 A. Cut Yourself A Piece Of Cake (And Make Yourself At Home) (James). Nathan Glantz And His Orchestra/B. wh: 2-2113 wt: 5313 B. Oh Min! (Conrad). Joseph Samuels' Music Masters. The label is black with gold name, titling, and circular border. The BD&M variety has a label of entirely different design and colors.



## BEHIND THE COBWEBS

The recordings and masters (until near Resona's end) are of the Federal series (which, after Federal's demise, continued as the Resona-Silvertone series). The master number is the part after the hyphen, a different number being used for each take. Redundantly, the take is also indicated by the digit preceding the hyphen. Thus, if issued, takes 1 and 2 of the "A" side of our specimen record would be, respectively, 1-2094 and 2-2095. The 5000 series numbers in typescript in the wax are Federal or Silvertone catalog numbers or both. "Federal" Resonas are all in a 75000 catalog number series, so far as is known. The catalog numbers are formed by adding a gratuitous "7" prefix to the catalog number of the Federal or Silvertone issue. Resona 75313 is the same as Federal 5313 or Silvertone 5313 (Also, possibly, the same as Silvertone 2313; since Silvertone often issued the same coupling on 2000's and 5000's, interlocking in this fashion). Resonas are known to us from 75016 to 75495. Thus it appears to outlast Federal, which seemingly gave up the ghost not far beyond Federal 5376 (March 1924 release). From about Resona 75400 up, like the corresponding Silvertones of 2400 and up, Resona uses some unmarked recordings (some with "Silvertone" controls) from various sources including Emerson and Plaza; and finally, some plainly-marked Plaza masters.

Although Resonas in this series are known as far back as 75016, those lower than 75324 are all "Standard" material. 75324 is the lowest of popular dance tunes to be found so far. Federals in the range 5331-5344 were released in December 1923 and therefore it might be inferred that Resonas were released as early as November 1923. At the top of their catalog range, we find Resona 75495 coupling Plaza masters 6087/6145, of which the latter and later was recorded August 14, 1925; so the 75000-series Resonas must have continued at least to the Fall of 1925. The known dates of release for the handful of masters we know of on the rare BD&M Resona issues on corresponding issues range from November 1923 to May 1924. At first glance this would make it appear that the two different Resona labels were issued concurrently for part of the time. It is possible, but we are inclined to believe that the Charles Williams Stores first had their Resonas produced by BD&M and then switched to Federal. This is quite likely if the highest BD&M Resonas were released a couple of months before the corresponding Emerson releases of the same masters (and, Emerson was very slow at this period) and the lowest dance Federal Resonas were released a few months after the release of the Federals of the same number. This is very likely if the initial release of the Federal Resona catalog was a large one drawn from three sources: (1) Standard material drawn from Federals previously issued regardless of how long ago, (2) Dance tunes from roughly the previous four to six months of Federal releases (those tunes appearing to be in the "hit" category) and (3) current Federal releases of all types. We could then surmise that the highest BD&M Resonas might have been issued circa February 1924 and the first Federal ones in February or March 1924. This is conjecture and we would welcome any evidence to corroborate or refute our theory. Much is to be learned about Resona and any factual data of any sort is solicited!

Plaza 5000 series: We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for listings. We continue the listing this time with 5395.

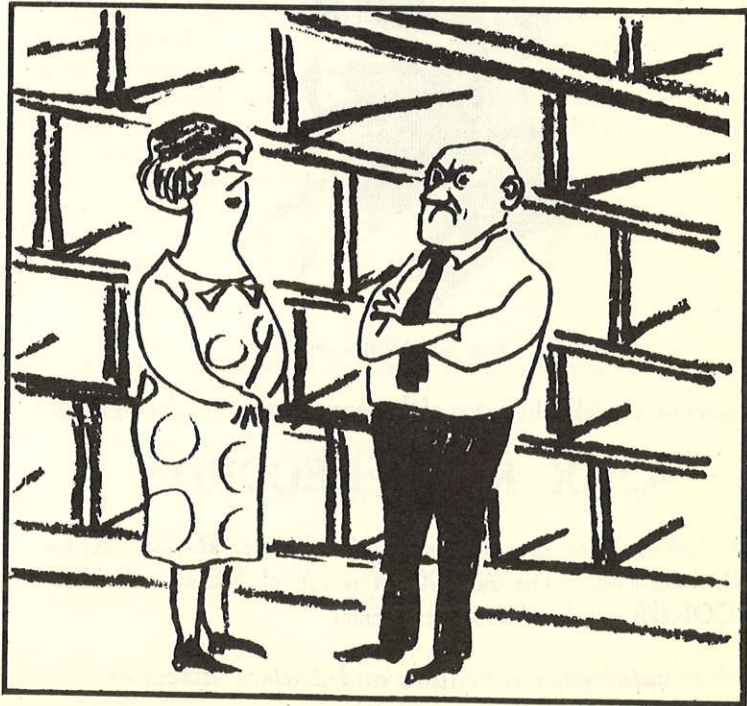
Send data, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. We regret we can answer very little personally, and that little after a long hiatus, but we appreciate the information! Until next time.

## PLAZA continued

5395-It's A Man Ev'ry Time	-Vernon Dalhart	-Re 9606
5396-Cover Me Up With The Sunshine of Va.	-Sam Lanin's Orchestra	-Re 9596
5397-Hula Lou	-Roseland Dance Orchestra	-Ba 1305
5398-Why Did I Kiss That Girl?	-Six Black Diamonds	-Ba 1306
5399-California Here I Come	-Eph Hanaford's Broadway Or.	-Ba 1304
5400-Serenade	-Rudolph Polk, Violin	-Ba 2110
5401-Cinquantaine	-Rudolph Polk, Violin	-Ba 2110
5402-Somewhere In The World	-Charles Dalton	-Ba 1313
5403-Dream Daddy	-Charles Dalton	-Ba 1313
5404-So This Is Venice	-Missouri Jazz Band	-Re 9615
5405-Where The Lazy Daisies Grow	-Lucky Strike Dance Orchestra	-Ba 1323
5406-Out Of Sight, Out Of Mind	-The Master Players	-Ap 8232
5407-Shanghai Lullaby	-Lucky Strike Dance Orchestra	-Re 9617
5408-There's Nobody Else But You	-Lucky Strike Dance Orchestra	-Ba 1323
5409-Mindin' My Bus'nness	-Bob Thomas	-Re 9622
5410-Mr. Radio Man	-Vernon Dalhart	-Ba 1327
5411-In The Evening	-Vernon Dalhart	-Ba 1329
5412-Somewhere In The World	-Hollywood Dance Orchestra	-Re 9647
5413-Someone Loves You After All	-Music Lovers Dance Orch.	-LML 1078
5414-Serenade	-Music Lovers Dance Orch.	-LML 1080
5415-Marcheta	-Continental Dance Orchestra	-Ba 1324
5416-California Here I Come	-Vernon Dalhart	-Re 9625
5417-Hula Lou	-Silly Jones	-Ba 1327
5418-I Wonder Who's Dancing With You Tonight	-Lou Hayes	-Ba 1328
5419-Take A Little One Step	-Sam Lanin's Dance Orch.	-Re 9618
5420-Not Yet Suzette	-Sam Lanin's Dance Orch.	-Ba 1347
5421-		
5422-Tin Roof Blues	-New Orleans Jazz Band	-Ba 1318
5423-The One I Love(Belongs To Somebody Else)	-Imperial Dance Orchestra	-Ba 1319
5424-Colorado	-Continental Dance Orchestra	-Ba 1324
5425-Lots O' Mamma	-Six Black Diamonds	-Ba 1322
5426-Mindin' My Bus'nness	-Six Black Diamonds	-Ba 1318
5427-		
5428-		
5429-Jail House Blues	-Ida G. Brown & Her Boys	-Ba 1343
5430-Kiss Me Sweet	-Ida G. Brown & Her Boys	-Ba 1343
5431-		
5432-Maybe, She'll Write Me, She'll Phone Me	-Original Memphis Five	-Ba 1322
5433-Say It Again	-Hollywood Dance Orchestra	-Re 9614
5434-On Such A Night	-Hollywood Dance Orchestra	-Re 9614
5435-Until Tomorrow	-Hollywood Dance Orchestra	-Re 9642
5436-Rosita	-Lucky Strike Dance Orchestra	-Ba 1335
5437-Souvenir	-Rudolph Polk, Violin	-Re 9638
5438-Serenade	-Rudolph Polk, Violin	-Ba 2113
5439-Nights In The Woods	-Oriole Dance Orchestra	-Or 386
5440-Mr. Radio Man	-Lucky Strike Dance Orchestra	-Ba 1334
5441-Nine O'Clock Sal	-Vernon Dalhart	-Ba 1338
5442-Home In Pasadena	-Dalhart And Smalley	-Ba 1339
5443-Forgetful Blues	-Original Memphis Five	-Ba 1346
5444-31st Street Blues	-Original Memphis Five	-Ba 1336
5445-		
5446-Ain't You Ashamed	-Vernon Dalhart	(Bell)-P 270
5447-		
5448-In The Evening	-Roseland Dance Orchestra	-Ba 1332
5449-A Smile Will Go A Long, Long Way	-Sam Lanin's Dance Orchestra	-Ba 1331
5450-Dream Daddy	-Roseland Dance Orchestra	-Ba 1330
5451-Waitin' Around	-Six Black Diamonds	-Ba 1336
5452-Nobody's Sweetheart	-Six Black Diamonds	-Ba 1349
5453-Oh! Baby(Don't Say No-Say Maybe)	-Lucky Strike Dance Orchestra	-Ba 1334
5454-Worried	-Lucky Strike Dance Orchestra	-Ba 1351
5455-Monavanna	-Lucky Strike Dance Orchestra	-Re 9631
5456-Don't Mind The Rain	-Lucky Strike Dance Orchestra	-Re 9630

(To Be Continued)

## RIM CHIPS



"But dear, Mr. Whiteman is no longer thought of as the 'King of Jazz'. Can't we buy some records now?"

## MAMIE SMITH - A FURTHER REPORT

We have more news about MAMIE SMITH. The last issue of the magazine certainly gave the memory of Mamie Smith quite a boost. On December 30 her gravestone arrived free of freight in New Orleans aboard the Hamburg-American line, M/S Iserlohn from Iserlohn, West Germany, under the personal care of the Captain of the vessel. It was there in Iserlohn that Gunter and Lore Boas with the cooperative members of their hot club sponsored the construction of the stone by running a benefit concert on November 30, with no less than 6 jazz bands. They were the Original Sauerland jazzband, Caesche combo, Klaus Demski Quartet, Werner Geck Trio, HCI String Quintet and Gunter Boas own Blues Trio. A 15 by 24 inch poster with a superbe drawing of Mamie heralded the event. Before the sounds of the blues concert had scarcely faded away the gravestone was designed constructed and whisked off to the harbor for shipment to New Orleans and then overland to New York. There aboard the ship, three musicians of the club gave Mamie Smith a final blues send off. The stone was in plain view for everyone to see, and the carved inscription was to "MAMIE SMITH 1883-1946 FIRST LADY OF THE BLUES dedicated from the Hot Club and the City of Iserlohn." What a tribute! Iserlohn has won its place in blues history. The German radio, TV and Press were indeed Sympathetic toward the cause judging by the innumerable accounts of the historic event.

On the last day of the year the stone arrived in New Orleans where through the wholehearted cooperation of the agencies of the Steamship line - in particular Biehl & Co. and Maher & Co. in New Orleans and Mr. Selix of U.S. Navigation in New York City, facilitated the arrival, the clearance and the transportation of the monument to New York. At this time the stone is lying in storage here in New York City for its final transfer to a resting place above the remains of Mamie Smith. It is at this point that Victoria Spivey and Len Kunstadt with the aid of veteran showman, Leigh Whipper, have undertaken the task of the re-interment of Mamie Smith to give this late great lady a permanent private resting place. As has been reported in the last issue Miss Smith lies in an unmarked community grave and many obstacles still have to be overcome to give this Queen her 'Place in the Sun'.

On Monday evening, Jan. 27, 1964 the Spivey-Kunstadt team presented a benefit concert with Buddy Tate and guests in memory of Mamie Smith in order to raise funds for Mamie's re-interment. It was a NIGHT TO REMEMBER!! LILLYN BROWN of Jazzbo Syncopators Emerson record fame and the famous Brown-Demont team, 79 summers young, rocked the house with a rollicking blues ably accompanied by her pianist, Danny Smalls. Her voice is surprisingly powerful and well preserved. Robust JIMMY RUSHING, fresh from a triumphant Count Basie European tour, really campaigned for high honors with his jump blues stylings. BLU LOU BARKER, famous Decca blues thrush of the late 30s, with husband DANNY BARKER on guitar treated the listeners to some of her past blues successes. Blu Lou is still very BLUE! Pert, cute MAXINE SULLIVAN, the Loch Lomond gal, took royal command of the performance of some of her old blues standards and really 'sent' the audience. Her talent has not diminished one iota. LUCILLE HEGAMIN, the No. 2 Blues recording gal in the history of the subject, left a sick bed to come to this event. With spartan like courage she walked toward the floor and wailed in no uncertain fashion her great all time blues hit, He May Be Your Man but He Comes To See Me Sometimes, and you can believe it, that Miss Hegamin won over every gent in the club. Mr. Sam 'Spodeeodee' Theard of Vocalion, Bluebird record fame and composer of the all time hit, I'll Be Glad When You're Dead You Rascal You, showed the delighted audience that his other monicker of "Lovin' Sam" is still intact as he guested, doing one of his fine talking-singing specialties. BUBBLES of the famous team of Buck and Bubbles did a spot with a verse or two in the inimitable Bubbles style. Out of the past came one of those cabaret Queens in the person of spright, effervescent Flo Coleman who not only sang one of those old salty blues but she strutted out a

(CONTINUED ON PAGE 20)



BON VOYAGE TO MAMIE SMITH ABOARD THE M/S ISERLOHN  
HEADING FOR NEW ORLEANS AND NEW YORK



MAMIE SMITH

## GALA EVENT

... at the ...

## CELEBRITY CLUB

35 East 125th Street

Near Madison Avenue

New York City

(Near 7th & Lexington Ave. Subway)

Monday, January 27, 1964

at 8:30 P. M., until!

VICTORIA SPIVEY Presents:

BUDDY TATE'S BAND and a  
Cavalcade of BLUES KINGS & QUEENS

... in a ...

Memorial Concert and Dance

in Memory and Tribute to the

FIRST LADY of THE BLUES

The Pioneering BLUES QUEEN of the BLUES RECORDING INDUSTRY

## MAMIE SMITH

Also: JIMMY RUSHING - LUCILLE HEGAMIN - HANNAH SYLVESTER  
ALBERTA HUNTER - GERTRUDE SAUNDERS - BLUE LU BAKER  
LILLYN BROWN - BRO. JOHN SELLERS - ROSA HENDERSON  
GRACE ALLEN - SAM THEARD - PAT BLACKMAN - JENNIE DANCER  
JACKIE LYNN WILSON - VICTORIA SPIVEY - and the dean of American  
Actors LEIGH WHIPPER, - Plus many others - Don't miss it.

at the Door \$2.00



## FRANK HUTCHISON

by Len Kunstadt and Bob Colton



80143- OK45064 WORRIED BLUES  
80144- OK45064 TRAIN THAT CARRIED THE GIRL FROM TOWN

CONFLICT: 80143, recorded Oct. 1, 1926, by ARKANSAS TRAVELERS titled, GIVE ME A UKELELE AND A UKELELE BABY and was released on OKEH 40700 according to Rust's discographical listing. Does anyone have the HUTCHISON recording, OKEH 45064? AND if you do have it, could you check the masters? We obtained our data from the Columbia files.

\*Guitar & Harmonica  
W80350B OK45106 STACKALEE(Hutchison)\*  
\*Singing with Guitar  
W80351 OK45093 THE WILD HORSE(Hutchison)\*  
W80352  
W80353  
W80354 OK45083 THE WEST VIRGINIA RAG  
W80355  
W80356 OK45083 CONEY ISLE  
\*Singing with Guitar  
W80357 OK45093 OLD RACHEL(Hutchison)\*  
\*Guitar and voice  
W80358A OK45144 LIGHTNING EXPRESS(No CC)\*  
\*Guitar, Harmonica & Singing  
W80359A OK45106 STACKALEE(Hutchison)\*

LATE APRIL 1927

\*Guitar Solo  
W80778A OK45121 LOGAN COUNTY BLUES(Frank Hutchison)\*  
W80779  
W80780  
W80781

\*Singing with Instrumental Accompaniment  
W80782A OK45114 WORRIED BLUES(No CC)\*  
W80783B OK45114 THE TRAIN THAT CARRIED THE GIRL FROM TOWN(NoCC)\*  
\*Singing with Guitar  
W80784B OK45121 THE LAST SCENE OF THE TITANTIC(Frank Hutchison)\*  
\*Guitar and voice  
W80785B OK45144 ALL NIGHT LONG(No CC)\*

FRANK HUTCHISON(listing obtained from Columbia files)  
80782 Clarion 5131-C WORRIED BLUES Velvetone 7107-V  
80357 Clarion 5131-C OLD RACHEL Velvetone 7106-V

SEPT. 10, 1928

SHERMAN LAWSON and FRANK HUTCHISON  
W401102 CLUCK OLD HEN  
W401103 OLD CORN LIQUOR  
W401104 SALLY GOODEN

FRANK HUTCHISON

W401105 OK45313 ALABAMA GIRL, AIN'T YOU COMIN' OUT TONIGHT  
W401106 OK45452 HELLBOUND TRAIN

SHERMAN LAWSON

W401107 KELDUNS REEL(Square Dance)

FRANK HUTCHISON and SHERMAN LAWSON, -Instrumental with calls by H

W401108A OK45274 WILD HOGS IN THE RED BRUSH(Square Dance)(NoCC)

W401109 - Unknown matrix gap - could be Hutchison??

FRANK HUTCHISON

SEPT. 11, 1928

W401110 OK45313 THE BURGLAR MAN  
W401111 OK45258 BACK IN MY HOME TOWN  
W401112 OK45258 THE MINER'S BLUES

\*Guitar Solo

W401113B OK45274 HUTCHISON'S RAG\*

402497 through 402503 (unknown matrix gap, could contain lists of Hutchison recordings - Research!)

JULY 9, 1929

W402504 OK45425 THE BOSTON BURGLAR  
W402505 DOWN IN LONE GREEN VALLEY  
W402506 OK45378 THE CHEVROLET SIX  
W402507 OK45570 CUMBERLAND GAP  
W402508 OK45570 THE DEAL  
W402509 OK45425 RAILROAD BILL  
W402510 OK45301 JOHNNY AND JANE-PART I  
W402511 OK45301 JOHNNY AND JANE-PART 2  
W402512 OK45378 CANNON BALL BLUES  
W402513 OK45452 K.C. BLUES

402514 through 402517 (unknown matrix gap could contain lists of Hutchison recordings - Research!)

SEPT. 24, 1929

THE OKEH MEDICINE SHOW ARTISTS

EMMETT MILLER, NARMOUR AND SMITH, FIDDLIN' JOHN CARSON,  
MOONSHINE KATE, FRANK HUTCHISON, BUD BLUE, BLACK BROTHERS,  
MARTIN MALLOY

W402988 OK45380 THE MEDICINE SHOW ACT I

W402989 OK45380 THE MEDICINE SHOW ACT II

W402990 and 402991 by George White

SEPT. 25, 1929

W402992 OK45391 THE MEDICINE SHOW ACT III

W402993 through 402996 as by W.T. Narmour and S.W. Smith

W402997 OK45413 THE MEDICINE SHOW ACT V

W402998 OK45391 THE MEDICINE SHOW ACT IV

W402999 OK45413 THE MEDICINE SHOW ACT VI

(ERNEST THOMPSON(Continued from page 2))

(5135) and THEY MADE IT TWICE AS NICE AS PARADISE(5134) all as by NELLIE JOHNSON(cc on UNDERNEATH THE SO. MOON ERNEST R. HECK & FLOYD E. WHITMORE)(no cc on IN THE SHADOW OF THE PINES); ALEXANDER'S RAGTIME BAND(5129), THE MISSISSIPPI DIPPY DIP(5129), and IN THE BAGGAGE COACH AHEAD(5124) all by ERNEST JOHNSON; UNDERNEATH THE SO. MOON is "Take 2" and IN THE SHADOW OF THE PINE is "Take 1" on HARMONY.

# Ed Kirkeby's (EDISON) (Part 6)

## California Ramblers

by Woody Backensto and Perry Armagnac

(continued from Issue 56)

All Edison(Ed) sides were issued under the name of the GOLDEN GATE ORCHESTRA unless otherwise stated. All known "takes" issued are listed after the master number. All sides recorded in New York City.

March 8, 1929

Ed Kirkeby (leader); Frank Cush, Fred Van Eps, Jr. (tp); Carl Loeffler (tb); Pete Pumiglio, Sam Ruby, Rudy Lodovar (reeds); Al Duffy (vi); Chauncey Gray (p); Tom Fellini (g); Ward Lay (b); Stan King (dm).

19085-A, B	Ed 52542	My Castle In Spain is a Shack in the
N.776-A, B	Rejected	" " " " Lane - Kirkeby (vo)
19086-A, B	Ed 52542	When I'm Walkin' With My Sweetness-
N.777-A, B	rejected	" " " " Kirkeby (vo)

March 16, 1929

Same personnel with Angie Rattiner (tp) replacing Van Eps and Harold Marcus (as) replacing Lodovar.

19108-A, B	Ed 52547	A Precious Little Thing Called Love -
N.799-A, B	Rejected	" " " " Kirkeby (vo)
19109-B	Ed 52550	My Suppressed Desire - Kirkeby (vo)
N.800-A, B, C	Rejected	" " " " "

March 18, 1929

Same personnel with Fred Van Eps, Jr. (tp) returning for Rattiner.

19110-A, B	Ed 52547	Dream Train
N.801-A, B, C	Rejected	" " " " "
19111-A, B	Ed 52553	The One That I Love Loves Me
N.802-A, B, C	Unissued	" " " " " " " "
19112-B	Ed 52550	Cradle of Love
N.803-A, B rej.	C OK	Cradle of Love
	unissued	Cradle of Love

March 22, 1929 - ERMINE CALLOWAY Kirkeby date??

19119 A, B	Rejected	(Made over 4/12) I Want to be Bad
N.810 A, B, C	Rejected	(made over 4/12) " " " " "
19120 A rej,	Ed 52567	Give Your Little Baby Lots of Lovin'
B Hold		

N.811 A rej, B OK, C. unissued	" " " " " " " "
16603	Ed 5682 Give Your Little baby lots of Lovin'

March 26, 1929 - JACK DALTON (vo) &amp; THE 7 BLUE BABIES

Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); Walsh (tb); Pete Pumiglio (reeds); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).

19125 A rej; B OK Ed 52556 Please Don't Cut Out My Sauerkraut

n-816 A rej;

B & C OK	Ed 14011	" " " " " " "
19126 A rej; B OK	Ed 52556	If I Give Up The Saxophone
N.817 A, B, C OK	Ed 14066	" " " " " " "

- Jack Dalton is actually Jack Kaufman

March 28, 1929 - BILLY MURRAY (vo) &amp; THE MERRY MELODY MEN

Ed Kirkeby (leader); Angie Rattiner (tp); Carl Loeffler (tb); Pete Pumiglio (reeds); Chauncey Gray (p); Tom Fellini (g); Chick Condon (dm).

19129-A rej; B OK Ed 52559 She's Got Great Ideas

N.822-A &amp; B rej; C OK. Unissued " " " " "

19130-A OK, B rej. Ed 52559 Kansas City, Kitty

N.823-A, B, C OK Unissued " " " " "

Note: in payroll book: "Rattiner played date and Van Eps was paid"

(to be continued)

LEGEND (How to define the various listings seen above)

19085-A, B - Ed 52542 Vertical master with 'takes' and Edison catalogue#  
N.817 A, B, C- Ed 14066 NeedleCut Lateral Master with 'takes' and catalogue#  
16603 Ed 5682 Cylinder control or master and catalogue #

## reminiscing in

# TEMPO

## by Frank Kelly

"WHERE ARE THEY ?? "

MARY TREMAINE, who sang on network musicals, featured at the NYC Cotillion Room, Monsignore Club, etc. nowadays is Mrs. Anthony Sinterniklass, of Gelmington, Ga. Remember COLLETTE FRANCES, the famed ZIEGFELD & GEORGE WHITE SCANDALS of some decades ago? She's now quite happy & prosperous -- running a big chicken farm in New Jersey. MARIE TORRE, the ex NY TV columnist (who went to jail rather than reveal a news source) is doing 14 radio & TV shots per week over KDKA in Pittsburgh, Pa. SHEERI FINKBINE, who went to Sweden to avoid having a thalidomide baby currently back to her afternoon TV shows in Phoenix, Arizona. JULIAN DAVIDSON, Banjo-Guitar with Paul Ash, PHIL NAPOLEON, BEN BERNIE, etc. during the 20s, these days is a musical adviser at Hollywood's Desilu Studios. Stanley Wilson, Trumpeter-arranger yrs. ago with DON BESTORS', and other name bands these days is a conductor of such TV epics as "Gunsmoke", etc. at M.G.A.'s H'wood studios. MERLE JACOBS, who was a big local name band leader during the 20s with such sharp boys as ARCHIE ROSATI (HOT clary & sax) who is now a big H'wood studio reedman, JACK MILES, who became GEORGE TROUP's TB sound alike--and nowadays living in Los Angeles, Cal. sold his chain drive--ins & restaurants in California -- moved back to his Cleveland, Ohio where he's best known (home town) where he joined Sommeret INN Staff as entertainment dir. MICHAEL WILDING, Liz Taylor's ex, gave up acting to become a London theatrical agent. Marine Ace PAPPY BOYINGTON signed with MGM-TV to play a Marine Col. in "The Lt." TV series. Old Bubble Head Band leader SHEP FIELDS finally sheathed his baton and soda straw (remember that's how he got his Rippling Rhythm sounds) in Houston, Texas to become a Hollywood agent (good luck Shep). SAM MUSIKER, who blew fine hot clary with GENE KRUPA's big band several years ago--currently playing & teaching in Tucson, Arizona.

LES ROBINSON, who blew fine lead sax with ARTIE SHAW's band nowadays free lances with the top Hollywood, Cal. leaders, and teaches reed instruments.

GORDON GRAY has left MGM Records to start his own discery, and also will do some agenting on the side. MARY HARTLINE, of early Chicago TV has been living in Fla. where she buried her second mate George Carlson -- Mary's #1 was the late Chicago radio network conductor HAROLD STOKES.

BOB COLTON, of R.R. wants to know wha happen to BILL CODY --or BILL COTY--the band vocalist who recorded years ago.

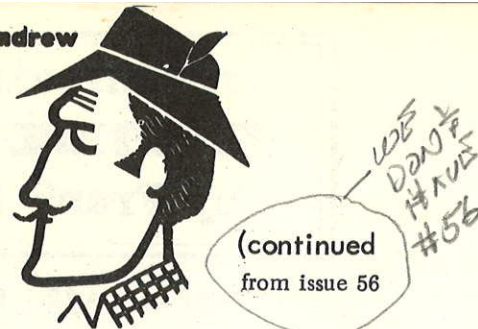
BARONESS NICA DE ROTHSCHILD DE KOEINGSWARTHER, the late CHARLIE "THE BIRD" PARKER's close friend & fan, is still around -- and most avid follower of THELONIUS MONK's art--drives her Rolls Royce, or Bentley from her Weehawken, N.J. mansion to the Where Monk performs in the greater NY area. She's mentioned in the best seller "THE ROTHSCHILDS" as the jazz baroness--the Rothschild Foundation for the needy cool.

For the WATSON BELLHOPS - a correction, please - Leon Smith was on Tpt & Sid Conway was on drums - a very well known one-especially around Atlanta & Miami. Add Al Weinberg, Tpt; Jack Linx, reeds; Al Spaine, drums; Cootie?? piano; This band's advance man was Doc Baldorf, who operated out of Little Rock, Ark. Watson's Bellhops would clean up playing the Bayou cotton belt during picking time - and then hit the road for more loot. They were offered recording work - but no loot was involved. They were making lotsa bread without recording.



john mc andrew

STAR  
STUDED  
SHELLAC



LONDON'S SONG AND DANCE MEMORIES OF  
NOT-SO-LONG-AGO

## JACK BUCHANAN AND JESSIE MATTHEWS

WAKE UP AND DREAM opened in New York in 1930, and its stars were JACK BUCHANAN and JESSIE MATTHEWS. One of Jessie's early hits, surprisingly, was MY HEART STOOD STILL, the #1 song in Connecticut Yankee... which was not written expressly for that famed musical, but was first done by Miss Matthews in an earlier London revue, ONE DAMN THING AFTER ANOTHER. At that time, however, it was not the resounding success it subsequently became in the Twain classic and never was recorded by its original singer. Jessie's platter career suffered similar setbacks to her sometime partner, Jack Buchanan in that most of her footlight successes never reached grooves, but most of her film numbers did... including the very worst of them, and there were LP.

For instance, although Jessie and Jack originated their roles in WAKE UP AND DREAM on Broadway, none of the record companies, here or in England, had them repeat their successes on wax. Even if their names didn't mean as much as American stars would to the American public. American companies had previously recorded such as GERTRUDE LAWRENCE, NOEL COWARD and BEATRICE LILLIE -- with not very happy results, it must be admitted; but in this show, they had one of Cole Porter's most brilliant scores, including WHAT IS THIS THING CALLED LOVE. And conversely, while JESSIE MATTHEWS did not appear in THE CAT AND THE FIDDLE on either side of the ocean, English Columbia recorded her, with RAYMOND NEWELL, in numbers from the show. These songs were also done by the star of the English production, the American PEGGY WOOD... a study in paradoxes, which, incidentally, had previously been done with BITTER SWEET: On Broadway, English EVELYN LAYE essayed the lead whilst American PEGGY WOOD filled the bill on Piccadilly. While JACK BUCHANAN'S voice was just one of the pleasant facets of an over-all sparkling personality, JESSIE MATTHEWS had a really first-rate voice, as well as being one of the most graceful dancers ever to attain stardom. This makes it all the more deplorable that she was recorded so little during her career... usually to cash in on the film themes she so successfully introduced.

One of her earliest screen hits was more musical play than film musical: J.B. PRIESTLEY'S happy THE GOOD COMPANIONS, which was turned into a tender and rollicking celluloid adventure with JESSIE, JOHN GIELGUD and EDMUND GWENN, the really delightful music for which was supplied by FURBER AND POSFORD, the latter the same who did so well by Buchanan and Anna Neagle in GOODNIGHT VIENNA. The hit songs were LET ME GIVE MY HAPPINESS TO YOU and THREE WISHES, the latter featured over here by some of the leading disc stars including RUDY VALLEE. Jessie recorded them on CoE DB-1102, probably the first choice of the several versions made, although the Ray Noble sides could hardly be improved upon, with especially sensitive vocals by the perennial Bowly.

Prior to this, Jessie had done a song or two unassociated with stage or screen, but apparently these did not sell and that may have caused English Columbia to have her stick to her film tunes on record. One such record was ONE MORE KISS/BY THE FIRE-SIDE (CoE DB 803), both of them quite popular in the U.S. and the first an American composition by Peter de Rose.

Then there were two from something called THE MIDSHIP-MAID, an English musical that does not seem to have hit American screens, unless it was one of those shown here under another name. From it, Jessie grooved ONE LITTLE KISS FROM YOU/I'LL STAY WITH YOU (CoE 1048). They were attractive if not memorable, and several notches better than the worse than mediocre ditties that were to help make most of her camera vehicles poor imitations of Hollywood. The one exception was the excellent screen adaptation of the stage musical, EVERGREEN, a musical comedy written expressly for the English stage by our own RODGERS AND HART and which was never performed on this side of the Atlantic, despite its glittering score and smash success in England. From it came the evergreen DANCING ON THE CEILING and others as worthy if not as popular gems such as JUST BY YOUR EXAMPLE, TINKLE, TINKLE, TINKLE and DEAR, DEAR. For the film, Harry Woods was asked to add other numbers and he contributed OVER MY SHOULDER and the lovely WHEN YOU'VE GOT A LITTLE SPRINGTIME IN YOUR HEART. Jessie did most of these on CoE 1403-4 and they were probably her best work on records--well recorded, expertly arranged and accompanied, and beautifully sung, and the story was a refreshing change from the hackneyed material then being repeated in most soundfilm musicals.

Then came a deluge of horribly inept props on which to hang Jessie's songs and dances. The paucity of intelligent scripts, adequate direction and melodious melodies was unbelievable, although on occasional fairly good song got in one or two of them somehow. These gems of screen vacuity included IT'S LOVE AGAIN, FIRST A GIRL, GANGWAY and HEAD OVER HEELS, all of which were shown on local screens to rapidly dwindling returns. Even English audiences, who are noticeably more faithful to their favorites than American ones, must have been surfeited by this barrage of garbage, for Jessie's film career spanned a brief handful of years in the thirties, and abruptly she made no more films. The war, perhaps, had something to do with this, but more likely it merely coincided with the final destruction wrought on her by her composers, producers and directors. She made a brief appearance in some all-star war propaganda film and the U.S., being confined in a number of sanitariums through some of the war years, and in some respects paralleling the misfortunes of Vivien Leigh beginning about a decade later. The numbers on JESSIE MATTHEWS' side of the Ace of Clubs platter is somewhat better than JACK BUCHANAN'S, due to the help of some first-class Hollywood composers who, even at less than their best, were miles ahead of the material she was getting from other sources.

From IT'S LOVE AGAIN we find GOT TO DANCE MY WAY TO HEAVEN and TONY'S IN TOWN, both by Harry Woods; HEAD OVER HEELS had a couple of fair Gordon and Revel items: HEAD OVER HEELS IN LOVE and the best on the record, MAY I HAVE THE NEXT ROMANCE WITH YOU, which appeared on the domestic Decca label, surprisingly, by both JESSIE MATTHEWS and RUTH ETTING. There's a quick chorus of OVER MY SHOULDER to introduce the selections, and the remainder of the titles are as unworthy of the vehicles they were in: EVERYTHING'S IN RHYTHM WITH MY HEART, WHEN YOU GOTTA SING YOU GOTTA SING and, plumbing the depths, GANGWAY, which I was ready to yell when I saw and heard it in the debacle of the same title.

She may have made other appearances of which I have no knowledge, but the last I heard and saw of JESSIE MATTHEWS was as Tom Thumb's mother in the pleasant little picture of that name in the late fifties, with the talented Russ Tamblyn as Tom.

## RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE BROOKLYN 11205 N.Y.

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

## AUCTION RECORDS

AUCTION  
CLOSES  
MARCH 4, 1964

GREEN B ADIA-folk monologue \$2 min  
1 FIVE CITY/TALK ROUT GAL 005166 N  
AL & PETE "The Inspiration Boys"  
2 NESTIN TIG/40ET YESTERDAY'S 670E  
3 YOUNGHAIR/SHUFFLE/LOVE/LOVE/LOVE  
ALL STAR ORK/Play/Play/Play/Play/Play  
4 CHLOE (Bar)/Troughs/21149 E  
5 MELANIE/IBBY/HOLL ALONG/21212 E  
6 SAY YES/RAINBOW/SHOULDER/21667 E  
7 DEAN/ADONIS/Quadrant 22054 E  
8 KING N LIE (Lynn)/HAT/20220720W  
9 DEEP AIMS LUV/CLOSE EYES 22177E  
10 ALLEN-HANKINS ork-rar (digs) 22177E  
10 GILL/STON/AL/JOSE GAL MEL2842E  
11 JIMMY/JOHN/ONAL ST \$1 DEL9092W  
12 CHLOE (Bar)/Troughs/21149 E  
13 DID U MEAN IT/30777 E  
14 ALLISON'S SACRED HARP/INDONES/RAFOLOK  
15 MYTOD/SWEET/SPOT/21667E  
16 AMBERSE ORK-fine 22177E  
17 BUTTERFLIES RAIN/ROMA BR55641  
18 UNLESS/AT END/21667E  
19 LINDSEY BL/ADPHIS BL DE660 E  
20 HAPSHAND/SHUFFLE/LOVE/LOVE/LOVE  
21 CARAVAN/TWILIGHT/21667E  
22 ALBERT MONOS "HIS RYM KING/1511  
23 STAMP/407/Heads Luv 005361E  
24 BOOG WOOG STOMP/CL/010800E  
ONE AMNESIA-PISTOLE (with mme) 005361E  
25 GRAY/PAINT/21667E  
26 ANDERSON (Rampton)/HOLL/21667E  
27 SEPT. IN RAIN/ONNA SIT JUMP 17 N  
VICTOR ANDRI-PRIL ORK-SHOW/21667E  
28 PASTOR/ON/21667E  
29 PASTOR/ON/21667E  
30 MADE HABIT/21667E  
31 LUV (Unlabeled) 22114 E  
32 ARKANSAS TRAVELERS-HotJazz  
33 NOBODY/STON/AL/JOSE GAL MEL2842E  
34 LOUIS ARMSTRONG/HotJazz  
35 BREAKDOWN/21667E  
36 TIRE LIKE THIS/HEAR ME 005361E  
37 NOBODY KNOWS/21667E  
38 SHANTY/21667E  
39 LUCKY GUY/21667E  
40 CHERRY (Hollis) 3000 IT 310804E  
41 YES SUN/GET ME/21667E  
42 LEAF/21667E  
43 BITE LIKE/21667E  
44 above dig passed  
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burlesque risque dance. Her red bloomers just knocked the audience out and will probably be the talk about town for the next 50 years. Promising, young Miss Pat Blackman with 'her' guest, the well-known talented pianist, composer and arranger, TADD DAMERON provided a change of pace with a blues in the modern idiom. A youthful protege of Leigh Whipper, Miss GRACE REID, has a vocal delivery that is really different. Mr. Whipper was not wrong when he mentioned that Miss Reid possesses the unusual combination of Bessie Smith and Billie Holiday in her vocal phrasings. She certainly showed it this night. The Po' Queen herself, VICTORIA SPIVEY, ambled to the stage floor toward the end of the event and wailed out her Black Snake and TB Blues. One of the most happy spectators of the evening who was having a ball just listening to the going ons was the legendary ROSA HENDERSON who ranks with the best blues gals of all time. We so wanted to hear her but 'shy' Rosa sweetly shooed us off. We bet she would have swung out one of her famous blues if one of her original pianists were present. There will be a next time. Others whom we did not hear perhaps because of the time element were frisky vet HANNAH SYLVESTER, charming GRACE ALLEN who was known for her individual performance of St. Louis Blues) and Victoria Spivey's beautiful daughter JACKIE LYNN WILSON who recently recorded for Miss Spivey's own record label. We were also sorry that we could not get the distinguished Leigh Whipper to the floor. We did miss GERTRUDE SAUNDERS of Liza fame who was ill, - and also ALBERTA HUNTER, JENNIE DANCER, ALBERTA PRYME and BRO. JOHN SELLERS. The Tate band with Rudy Rutherford, Eli Robinson, Clarence Donaldson, Rudy Powell and others were joined by guesting musicians LOUIE METCALF, CLARENCE JOHNSON, BUCK JONES, TONY PARENTI, ZUTTY SINGLETON, DICKIE WELLS, HERB FLEMING and others and from this ensued some of the liveliest jam session numbers. Rutherford was so happy with it all that he was heard to say, "Let's have some of this every Monday." Incidentally ebullient BOOTS MARSHALL was the MC for the evening.

In the audience were many who have been true blue through the years. There were Frank Driggs, Carl Kendziora, Cornell Vigal, Jerrold Hohl, Mike Zaccagnino, Bob Hoffman, Otto Hess, Jack Bradley, Jeann Failows, George Hoefer, Martin Williams, Marge Singleton, Walter C. Allen, Jerry Valburn, Horst Lippman (who recently arrived from Germany - He was the power behind the very successful Folk-Blues 1963 package that toured Europe) and a most remarkable German visitor, Mr. KARL HEINZ KESTEN who represented the HOT CLUB OF ISERLOHN and who we understand made this concert his special attraction for visiting the States.

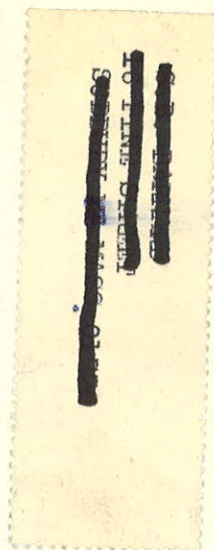
In all, the benefit may have not been so much of a financial success but it was a major moral success and we are certain that MAMIE SMITH will not only receive her stone and a final private resting place but she will now be remembered for her pioneering effort in making the blues industry the powerful enterprise that it is today.

## LOOKING BACKWARD

A COLLECTION OF RECORDING STAR ODDITIES  
COMPILED BY BOB COLTON

LOUIS PANICO's, "Wabash Blues" wasn't named for the Hoosier stream. It was named for noisy Wabash Avenue in Chicago ... VAUGHN DE LEATH lost weight after she gave up exercise and dieting ... GEORGIE PRICE wears size 4 shoes ... PAUL WHITEMAN doesn't dance ... GUY LOMBARDO refused to appear in the movie "The Big Broadcast" when he failed to secure top billing over BING CROSBY ... MARIO BRAGGIOTTI, half of the piano playing FRAY and BRAGGIOTTI had the biggest hands in the business ... PHIL DUEY was one of eleven children ... LEON

FORM 3547 RECORDED



**FROM**  
**RECORD RESEARCH**  
THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE  
BROOKLYN 11205 N.Y.



BELASCO got part of his education in Manchuria ... EDDY DUCHIN was a registered pharmacist ... JOE SCHENCK was the conductor of the red trolley car for which GUS VAN was the motor-man ... DICK FORAN is the son of a former New Jersey State Senator ... COUNTESS ALBANI was adept at using a hammer. She drove nails in like a man ... ERNESTINE SCHUMANN-HEINK always threw kisses to the control room engineer at the end of a radio program and crossed herself at the beginning ... JUNE PURSELL has Hay Fever ... The late JAMES MELTON met his wife at a party where he had been asked to sing ... The FOUR KING SISTERS were once six ... STUART CHURCHILL, vocalist with FRED WARING's PENNSYLVANIANS could also play banjo, vibraphone, drums, saxophone, piano and marimba ... GENE and GLENN were also known as Jake and Lena ... GUS HAENSCHEN (CARL FENTON) put his ties in his belt like a sash ... SINGIN' SAM loved to work at a carpenters bench at his farm in Indiana ... BEN BERNIE! was once investigated by the FCC for having paraphrased Lincoln's Gettysburg Address to a blurb for beer ... The THREE KEYS always tapped their feet when singing or playing ... GERTRUDE NIESEN was born on board a steamer while her mother and father were returning to the U.S.A. after a European visit ... DOROTHEA PONCE of the famous PONCE SISTERS played hockey, basketball, and tennis while attending Brentwood Academy in Long Island ... SETH PARKER sold his yacht to Hawaiian fishing interests who converted it into a live bait boat to carry sardines to the Islands ... EMILIO DE GOGORZA was born in Brooklyn, New York ... ZORA LAYMAN is married to FRANK LUTHER ...